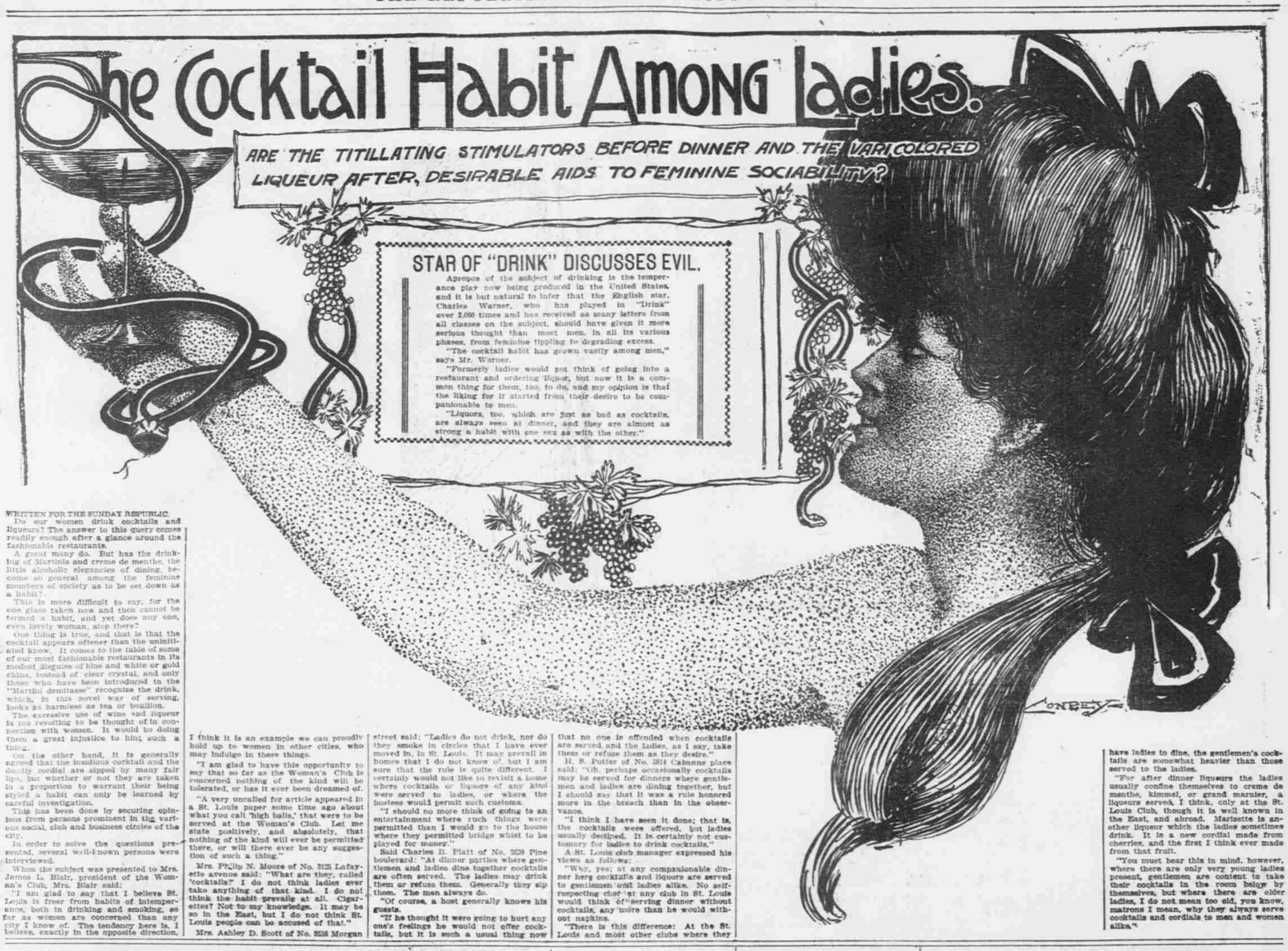
The Cocktail Habit Among Ladies.

ARE THE TITILLATING STIMULATORS BEFORE DINNER AND THE VARICOLORED LIQUEUR AFTER, DESIRABLE AIDS TO FEMININE SOCIABILITY?



STAR OF "DRINK" DISCUSSES EVIL.

Apropos of the subject of drinking is the temperance play now being produced in the United States, and it is but natural to infer that the English star, Charles Warner, who has played in "Drink" over 2,000 times and has received as many letters from all classes on the subject, should have given it more serious thought than most men, in all its various phases, from feminine tippling to degrading excess.

"The cocktail habit has grown vastly among men," says Mr. Warner.

"Formerly ladies would not think of going into a restaurant and ordering liquor, but now it is a common thing for them, too, to do, and my opinion is that the liking for it started from their desire to be companionable to men.

"Liquors, too, which are just as bad as cocktails, are always seen at dinner, and they are almost as strong a habit with one sex as with the other."

WRITTEN FOR THE SUNDAY REPUBLIC.

Do our women drink cocktails and liqueurs? The answer to this query comes readily enough after a glance around the fashionable restaurants.

A great many do. But has the drinking of Martinis and creme de menthe, the little alcoholic elegancies of dining, become so general among the feminine members of society as to be set down as a habit?

This is more difficult to say, for the one glass taken now and then cannot be termed a habit, and yet does any one, even lovely woman, stop there?

One thing is true, and that is that the cocktail appears oftener than the uninitiated know. It comes to the table of some of our most fashionable restaurants in its modest disguise of blue and white or gold china, instead of clear crystal, and only those who have been introduced to the "Martini demitasse" recognize the drink, which, in this novel way of serving, looks as harmless as tea or bouillon.

The excessive use of wine and liqueur is too revolting to be thought of in connection with women. It would be doing them a great injustice to hint such a thing.

On the other hand, it is generally agreed that the insidious cocktail and the deadly cordial are sipped by many fair lips, but whether or not they are taken in a proportion to warrant their being styled a habit can only be learned by careful investigation.

This has been done by securing opinions from persons prominent in the various social, club and business circles of the city.

In order to solve the questions presented, several well-known persons were interviewed.

When the subject was presented to Mrs. James L. Blair, president of the Woman's Club, Mrs. Blair said:

"I am glad to say that I believe St. Louis is freer from habits of intemperance, both in drinking and smoking, so far as women are concerned than any city I know of. The tendency here is, I believe, exactly in the opposite direction, I think it is an example we can proudly hold up to women in other cities, who may indulge in these things.

"I am glad to have this opportunity to say that so far as the Woman's Club is concerned nothing of the kind will be tolerated, or has it ever been dreamed of.

"A very uncalled for article appeared in a St. Louis paper some time ago about what you call 'high balls,' that were to be served at the Woman's Club. Let me state positively, and absolutely, that nothing of the kind will ever be permitted there, or will there ever be any suggestion of such a thing."

Mrs. Philip N. Moore of No. 3125 Lafayette avenue said: "What are they, called 'cocktails?' I do not think ladies ever take anything of that kind. I do not think the habit prevails at all. Cigarettes? Not to my knowledge. It may be so in the East, but I do not think St. Louis people can be accused of that."

Mrs. Ashley D. Scott of No. 3516 Morgan street said: "Ladies do not drink, nor do they smoke in circles that I have ever moved in, in St. Louis. It may prevail in homes that I do not know of, but I am sure that the rule is quite different. I certainly would not like to revisit a home where cocktails or liquors of any kind were served to ladies, or where the hostess would permit such customs.

"I should no more think of going to an entertainment where such things were permitted than I would go to the house where they permitted bridge whist to be played for money."

Said Charles R. Platt of No. 3539 Pine boulevard: "At dinner parties where gentlemen and ladies dine together cocktails are often served. The ladies may drink them or refuse them. Generally they sip them. The men always do.

"Of course, a host generally knows his guests.

"If he thought it were going to hurt any one's feelings he would not offer cocktails, but it is such a usual thing now that no one is offended when cocktails are served and the ladies, as I say, take them or refuse them as they desire."

H. S. Potter of No. 3514 Cabanne place said: "Oh, perhaps occasionally cocktails may be served for dinners where gentlemen and ladies are dining together, but I should say that it was a rule honored more in the breach than in the observance.

"I think I have seen it done; that is, the cocktails were offered, but ladies usually decline. It is certainly not customary for ladies to drink cocktails."

A St. Louis club manager expressed his views as follows:

"Why, yes; at any companionable dinner here cocktails and liquors are served to gentlemen and ladies alike. No self-respecting chef at any club in St. Louis would think of serving dinner without cocktails, any more than he would without napkins.

"There is this difference: At the St. Louis and most other clubs where they have ladies to dine, the gentlemen's cocktails are somewhat heavier than those served to the ladies.

"For after dinner liqueurs the ladies usually confine themselves to creme de menthe, kimmel, or grand marnier, a liqueurs served, I think, only at the St. Louis Club, though it is well known in the East, and abroad. Marisette is another liqueur which the ladies sometimes drink. It is a new cordial made from cherries, and the first I think ever made from that fruit.

"You must bear this in mind, however, where there are only very young ladies present, gentlemen are content to take their cocktails in the room below by themselves, but where there are older ladies, I do not mean too old, you know, matrons I mean, why they always serve cocktails and cordials to men and women alike."

DANES WILL HONOR SHAKESPEARE AT HAMLET'S GRAVE.

STATUE TO BE UNVEILED ON THREE HUNDREDTH ANNIVERSARY OF THE IMMORTAL PLAY.

GRAVE OF HAMLET NEAR ELSINORE.

HASSELRIIS'S STATUE OF SHAKESPEARE, SOON TO BE UNVEILED AT KRONBERG CASTLE.

E. H. SOTHERN AS HAMLET.

WRITTEN FOR THE SUNDAY REPUBLIC.

A. D. 1903, the coronation year of King Edward VII and the former Danish Princess Queen Alexandra, coincides with the three hundredth anniversary of the year in which Shakespeare wrote the greatest play in the English language.

And it is highly probable that in the year 1903 Shakespeare, being a practical theater manager, conceived the idea of giving "Hamlet" to the world because the Danish-born Princess Ann had but just ascended the throne of England.

So the play with a Danish hero would be sure of royal patronage, and that of the people of that day's fashion who sneezed when the court took snuff.

There is an extra and peculiar appropriateness in the approaching dedication of the memorial statue to Shakespeare which will be unveiled at Elsinore, on the ancient ramparts of Kronberg Castle, at a date as near as possible to the anniversary of the first production of the play.

The statue is the work of the Danish sculptor, Louis Hasselriis, and the plaster model is now in his studio in Rome, awaiting its final perpetuation in bronze.

It is interesting to trace the birth of the feeling which first prompted the principal residents of Elsinore and the Englishmen residing there to promote the erection of this statue.

They appreciated from the start the world-wide breadth of the influence of Shakespeare's masterpiece, and yet rejoiced in the inevitable and welcome propriety of its tangible recognition on Danish soil.

"Considering," said their first circular letter projecting the scheme, "the great influence which the tragedy of 'Hamlet' has had on the minds of even the greatest poets and philosophers during three centuries, we entertain the hope that our endeavors will be favorably received and find spokesmen and subscribers far and near among foreigners and Danes—and perhaps not least among those who with full intelligence can read his works in the original tongue."

This letter is signed by Colonel C. W. Christiansen, Governor of Kronberg, and by thirteen of Elsinore's leading men, and since its issue the Danish Government has empowered its Consuls the world over to solicit subscriptions in aid of the project.

And this semiofficial recognition of the movement has a most significant and widespread racial interest when one comes to look into the historical and literary sources of the play of "Hamlet."

MEANING OF NAME.

The original name itself, "Amleth," is derived from the two Scandinavian words, "amb," meaning "conflict," and "lothi," meaning "devoted to," and it is curious to note, in passing, that by a remarkable persistence of the leading idea of the ancient tale, as told to this day to the children of Iceland, the name of the hero has the literal significance of "imbecile" or "insane"—"crank," perhaps, in our vernacular, and, to go back, the Iceland mother, ignorant of the great play born of the legend, recites as the story of "Hamlet" the old Norse allegory of the contest between ocean and shore, winter and summer, light and darkness.

And thus we see that, like the music dramas of Wagner and like all very great works of art, the tragedy of "Hamlet" has its analogy in the primary opposing forces of universal nature.

But there are more intimate associations connecting the lore of the people of Northern Europe with the old myth, if mythical it is merely and not historical, as averred by a large school of Shakespearean scholars, for, according to the latter, the Hamlet of Shakespeare is identical with Olaf Kyrre, the authentic hero of early Scandinavian history; and, as though he had been of common kin with all our Northern ancestors, this same Olaf is at once the Amlaf Cuaran of the Irish annals, the Hygelar of Beowulf, the Chochilaicus of the French Gregory of Tours and the Havelock of English legend.

As to the final form of the name itself, the Irish "Amlaf," adopted and latinized by Saxo Germanicus, the Dane, in the only written chronicle of the original tale, became "Amlethus," afterward "Amleth," and in the spelling of Shakespeare, "Hamlet."

It is not strange, then, that this hero, claimed by the story tellers of so many nations, should have come, in the matchless setting Shakespeare has given him, to be the favorite character in all the world's dramatic literature.

And so it is to be admired in the original Danish projectors of the Hasselriis statue that they were cognizant of the great propriety of admitting the people of all nations to a share in its erection.

On the other hand, one may put aside the historical theory of the origin of the story of Hamlet, and, regarding it as purely mythical, still trace it in the folklore of many nations.

HARVENDILL WAS HAMLET'S FATHER.

For, as history and as myth, the name of Hamlet's father was Harvendill; and this Harvendill appears in Scandinavian mythology in connection with Thor's contest with Hrungnir and in the German legends as Orendell; and the "memorial coat" of this hero is the identical garment now reputed to be the "seamless coat of our Savior," preserved in the Cathedral at Treves.

By another twist of the story Harvendill was an ancestor of that hero of all the world's childish imagination, William Tell, his name in Swiss legend being converted from Harvendill to Ernthelle.

Thus, on every hand we find the nucleus of Shakespeare's great work entwined with the semifanciful traditions of Germanic Europe. And perhaps it will be possible to emphasize the fact by securing the presence at the unveiling of the statue of representatives of the literature of all the nations claiming a share in the Hamlet story.

That, at least, is one of the plans now under consideration by the committee in charge of these arrangements.

It may be of interest to briefly retell the story of Hamlet as Shakespeare found it when in search of material for the Danish play he had in mind.

In the time of King Rorick, Gervendill was Governor of Jutland. He had two sons, Harvendill and Fengo, both seeking the hand of Gerutha, daughter of Rorick, the King.

Harvendill went forth upon a Viking expedition and returned loaded with spoils, to be received with many honors by King Rorick, who further signified his approval of Harvendill by giving him the hand of Gerutha in marriage.

Jealous of his brother's good fortune, and possessed of a lasting passion for Gerutha, Fengo for many years nurtured a hatred for Harvendill, which was intensified by the birth of a son to Harvendill and Gerutha. This son was Amleth.

When Amleth had grown to young manhood, Fengo's jealous hatred culminated in his murdering his brother, Harvendill, with his own hand. Shortly after, by traducing his character to Gerutha, Fengo succeeded in persuading her to marry him.

Fearing now lest he shou[illegible] fall the next victim of his uncle's [illegible]ed, Amleth feigned to be an imbecile.

Sent to England by his uncle-stepfather for treatment of his malady, Amleth discovered a prearrangement between Fengo and the English King to compass his death. Returning at once to Jutland, he slew Fengo with the latter's own sword which he obtained in substitution for his, which was locked in its scabbard.

Such was the brutal and rather uninspiring story which the genius of Shakespeare made into a noble tragedy, opulent with every treasure of the imagination which his intellect could lavish upon the printed page.

In connection with this story it is interesting to note, in support of the theory of a historical basis for the play of "Hamlet," that near Randers, in Jutland, there is a place called Amelhede (Hamlet's Heath), a reach of water called Fegge's Sund (Fengo's Sound) and a declivity known as Fegge's Klint (Fengo's Cliff).

These are all local names, retained unchanged from an original in the remotest past; and such is the hold of the character upon the imagination of men one likes to think that they are true relics of a real Hamlet.

Regarding the statue and its future surroundings, the photographs printed with this article speak better than words.

The statue is a finely characteristic piece of Danish art; unaffected in conception, rugged, masterly and yet with the stamp of exquisite imaginative insight in the denotement of character in the portraiture itself.

The rough foreground of old hewn stone in the picture of Kronborg Castle is the ancient battlement upon which Shakespeare laid the scene of Hamlet's meeting with his father's ghost, and the "grave of Hamlet" and "Ophelia's spring" have been for so many generations known as such that for all any man will ever know they actually figured in the real life story of these two characters.

I hope they did; if not there is no harm done if they got their names in a fiction.

There are many instances of the erection of statues far from the birth lands of famous men who have delighted and enriched the world by their works. Shakespeare is already represented in Paris, Weimar and many American cities, Goethe in Vienna, Linnaeus in Antwerp and in Palermo, Thorwaldsen in Rome and in New York, Hans Christian Andersen in Chicago and Dante in Berlin.

But this erection of a statue of Shakespeare on the very scene of his and the world's greatest play is the outcome of as happy a thought as ever inspired the perpetuation of a great man's memory.

The names of the original committee at Elsinore comprise almost the whole literary and theatrical world of Denmark. Those wishing to contribute to the committee's fund for casting the statue in bronze may do so through J. E. V. Leerbech, Esq., Lieutenant Colonel, Consul General for Denmark, New York.

Mannerisms Caused by Changing Styles.

Ease With Which Clothing of To-Day Is Worn Eliminates Stately Deliberation of Old.

WRITTEN FOR THE SUNDAY REPUBLIC.

"To those of us who are interested in the study of the ordinary phases of humanity," said the observant old gentleman, "there is, perhaps, nothing more astonishing than to note the change that dress brings about in one's manner. To be a little more definite, let me put it in this way: The change of style in clothes affects the mannerisms of the wearer."

"Why, I hadn't noticed it," exclaimed the hopelessly matter-of-fact person, trying to appear interested as well as surprised by the old gentleman's statement.

"Well, I suppose you are not of sufficiently advanced age to have observed the fact of which I speak," added the elderly one. "But in my case it has made quite an impression.

"Now, for instance, we will take the case of a man first. The stately, graceful deliberation of old went with the decadence of snuff-taking. That, you see, required time and a certain knack of the thumb and other fingers. The ease with which a cigar or a cigarette can be lighted involves no grace or charm of manner. Men in these times are brusque of manner; may not the wearing of thick and clumsy shoes have something to do with it?

"But it is in the case of women that we see the idea fully exemplified. The mannerisms of the fairer sex vary with the changes of fashion. Let me indicate a few such changes:

"Take the days when the dear things wore hoops. These gave them a mincing tread. When they sat down it was with much skill and grace that they smoothed out their skirts, because, you see, a carelessly managed hoop-skirt had an irritating way of flying up unless you were vigilant. But when the old 'pull-backs' came in there was a great difference in the walk of your lady fair. She could not yet walk very freely; she merely glided.

"When the bustle put in an appearance another mannerism came in with it, and every woman fluffed up her back draperies when she arose from a sitting position.

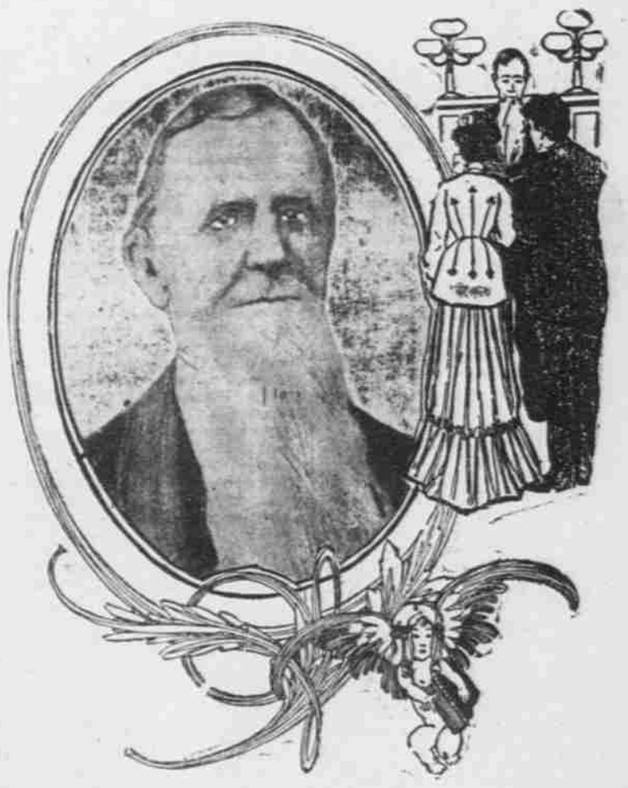
"Of course, you remember how, a few years ago, when the girls had a way of pulling their veils very tightly across their faces, every one of them became 'gimber-jawed' from pulling down their veils with their outstretched chins.

"It was not so very long ago that a lady would indulge the little mannerism of picking out her huge sleeves.

"Just now, take a girl that is in the least embarrassed, or let her be a little more than usually conscious of her personal appearance, and what does she do? Why, her hands automatically fly to her waistline. She gives an anxious touch to the back of her belt, and then, with both hands she pushes it down in front.

"There's no doubt that the styles bring mannerisms."

JUSTICE DANIEL M. LEAL TURNS AWAY WEDDING FEES.



DANIEL M. LEAL.

Who, although a Justice of the Peace, Declines to perform marriage ceremonies.

"I consider that the marriage ceremony is too sacred to be performed by a Justice of the Peace. The authority who should unite two souls in the bonds of matrimony is a minister of the gospel, that one in good standing at that."

So says Justice Daniel M. Leal, who lives at Polo, Ill., and who is the oldest active Police Magistrate in Illinois, or, for that matter, in the entire Middle West.

He is now in his ninety-sixth year, and is still holding office in the town where he has been elected to seven four-year terms.

Before his first term as Police Magistrate he served one term as Town Magistrate, so that he has been in position to perform marriages for over three decades.

But he never encouraged any one to seek his good offices for such a purpose.

"In these days when there are plenty of ministers about, who are always glad to marry suitable persons, I think that the business should, in all propriety, be left to them," he says.

"I know that I never took any stock in this feature of a Justice's work. Many applied to me, and some I married, but there has been no time I would not have referred to have some one else do it.

"I try to practice what I preach. In my lifetime I have been twice married, and in both instances I was married by a minister, and this is the kind of advice I always give to the young people who are about to commence a life of wedded bliss.

"It is my opinion that there are many people who want to get married who should not be married at all, and both license and ceremony should be withheld.

"This class of people are unsuited to each other, a fact that is plainly evident, if not to them, to those who are acquainted with them.

"The law should throw a safeguard around the holy institution of marriage for the benefit of posterity and future generations in this grand country of ours."

Justice Leal's married life has been full of happiness. He was first married to Mary Ann Post on October 15, 1829, and later to Aldura Flower on March 23, 1843. He is the father of seven children and the grandfather of fifteen children.

He is remarkably active for a man nearly 100 years old.

He tried two cases on the day he was 96, and recently disposed of an assault and battery case, writing up his own docket.